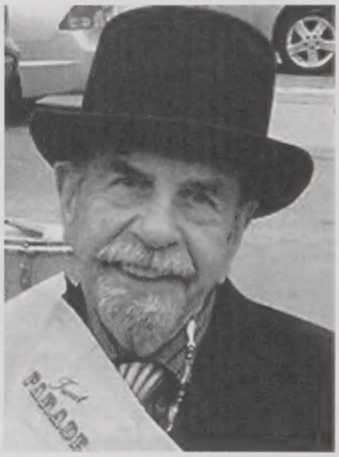
MEMBERS EXCHANGE

Quarterly publication of the American Medallic Sculpture Association
Web site: http://www.amsamedals.org ~ email: AMSAnews@frontier.com

SUMMER-FALL 2015

E. "BUD" WERTHEIM

1926-2015



A REMEMBRANCE

Inside:

- ***Dante and Beatrice reunited at last***
- ***Medals exhibited by AMSA medallic sculptors***
- ***David Alexander reviews 'Medallic Art of the ANS 1865-2014'***
- ***D. Wayne Johnson publishes 'Who's Who' in medals***

AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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The AMSA newsletter, "Members Exchange," is published every few months and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. ***All submissions, including Letters to the Editor, can be edited for style, content and length***. It is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work. (*Andrew Perala has been a journalist for 35 years. He is a co-winner of the 1989 Pulitzer Prize for Public Service.)*

AMSA's advertising policy: We are accepting ads in the *Members Exchange* Newsletter!!
Each AMSA member gets one free "1 inch" ad per year; then, each additional "1 inch" ad per member is $5 per publication. A Business card ad is $8 per issue or $32 per year/four issues. Non-members may run a "1 inch" ad for a flat fee of $10/ issue. A one inch ad may have about 40-50 words and be a maximum of six lines long. For commercial businesses: A half-page business ad is $100 for the year/ four issues; A quarter-page business ad is $60 per year/ four issues.
For more information or to submit an ad, send your e-mail to: AMSA news@frontier.com.

D. Wayne Johnson's 'Who's Who' Released

Artists of coins and medals are increasingly being recognized in the fields of art, numismatics and art history. A comprehensive listing of these artists are in *Who's Who Among American Medallists,* by D. Wayne Johnson. author of *Monograms of American Coin and Medal Artists.*

The directory is a compendium of brief biographies of 4,137 artists. Living and past artists are included.

Artists – whether engravers, diesinkers, medallists or sculptors – all too often labor in obscurity. Every effort has been made by the compiler to lift that curtain to provide useful biographical data for use by authors, catalogers, curators, art historians and others. Besides the biographical entries, other data includes artists' education, art training, awards, art style and memberships in numismatic and art organizations. Some notable artists are covered extensively. The biographical entry for Victor D. Brenner, creator of the 1909 Lincoln cent plus hundreds of medals, is eight and a half pages. Brenner's entry includes a Chronology of the artist's life and work. There are eight such chronologies in the book.

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The 388-page book serves as a companion to MEDALARTISTS,COM., a new online resource featuring biographies – and their numismatic works! – of coin and medal artists. More than 6.000 items are currently illustrated.

The hardcover book is published at $65 postpaid in the U.S. It is available from Signature Art Medals, P.O. Box 920, Groton, Mass 01450. The publisher accepts PayPal, personal checks and credit cards at:signatureartmedals@charter.com.

Call for exhibition at Gallery North

Dear fellow AMSA members,

The summer is drawing towards an end with shorter days but hopefully you had a productive, enjoyable time with the warmer weather, hopefully not too warm?

This coming year we are planning an exhibit of members work at "Gallery North" in Edmonds for the month of April 2016. This will be a non-juried show and any member in good standing can participate. The entry fee will be $20 for first entry and $10 for each additional entry up to 3 per artist. Work should be no larger than 6 " in any direction and needs to be for sale.

The gallery collects a commission of 40 percent of the sales price of sold work. (I've sold several medals there in the last two years that I've been a member). The gallery has a security system but no insurance to cover the work on display so you need to have your own insurance.

"Gallery North" is in a prime location on Main Street in the charming seaside town of Edmonds, facing the Puget Sound and has a lot of exposure and foot traffic. Edmonds is a beautiful city with a ferry terminal by the sound and is a lovely tourist destination. We are very happy to be able to show our members work there with potential for sales.

Call for entry with prospectus will be mailed in October. All work needs to be received 2 months ahead of time about the end of January in order to get publicity posters and postcards printed and distributed and there also will be a preview display in the window the month before the exhibit.

We are looking forward to your participation in this wonderful opportunity to promote medallic art. Your work does not have to be recent so you can send any of your medals from way back that you like to sell.

President's Letter

Our newsletter "*Members Exchange*" is the place where our members can show their new work and share information about all things related to medals so please share images of your work and also different methods and ways of working. The name of our newsletter is very appropriate because it is the place we exchange ideas and news about medals.

Wishing everyone a beautiful fall with enjoyment of all the glorious colors of the change of the season.

Happy medal making!!

Anne-Lise Deering,

AMSA president

Changes to Board

The absence of contenders for seats on the Board of Directors in recently proposed elections resulted in no changes to board membership, except for the replacement of board seats as a result of expiring service terms, said AMSA President Lise-Anne Deering.

"Since we have a full board and no other members expressed their desire to run for the board, there was no election this year. In accordance to our bylaws, the Board of Directors filled two vacancies. Bylaws permitted the appointment of members to several Board seats to take up the tasks of guiding the development of AMSA and its furthering activities. The Board Members approved Ken Douglas to take the place of Jamie Franki, whose term expired this year and thus Ken will continue on the board until 2019. The Board approved Marie Jean Lederman to replace Lindley Briggs whose term was up this year. Marie Jean Lederman will serve until 2019. We want to thank the officers and board members who are continuing in their position and also are very thankful to Ken Douglas and Marie Jean Lederman for taking a position on the board until 2019."

Jason Pollack

Dear AMSA friends,

I'm saddened to announce the recent death of my husband Jason, at age 87. I treasure the many years he spent at my side and for the love and support that he provided.

Jay was deeply devoted to his family and friends. Although he was not an artist, he actively encouraged me to pursue my calling as a painter, calligrapher, jewelry-designer, silversmith, sculptor, and as a creator of medallic art works. He helped set up my work spaces at home, and over many decades made uncounted trips to foundries, museums and exhibitions to support me and my pursuits. Jay generously supported our joint efforts to provide scholarships to young artists and to grant humanitarian fellowships.

I was so fortunate to receive his support as he accompanied me to many AMSA exhibitions and to FIDEM Congresses where he established many long-term friendships with artists and provided invaluable support. Jay graciously volunteered to assist with AMSA matters and exhibitions. During a terrible heat wave in the summer of 1996, Jay helped Amanullah Haiderzad assemble display cases in Jackie Lorieo's garage so that they could be transported to the Canon Rotunda in Washington, DC for a memorable exhibition. This was just one of many examples of his generosity and good nature.

Jay would have wanted to thank our AMSA family for all their support and kindnesses over the years. Although Alzheimer's disease robbed him of many memories, he remained surprisingly strong and enjoyed daily visits with his family. My family and I will miss him terribly, but we will retain the fondest of his memories.

- Ann Shaper Pollack

RECENT MEDALLIC SCULPTURE BY AMSA MEMBERS

Mike Meszaros
"Hyslop Social Research"

Mike Meszaros
"Baker IDI Heart and Diabetes Institute"

Lyn Thomas
"Kentucky's Top Farrier"

Medallic sculpture is active and doing well, as recent medals created by AMSA members show.

Mike Meszaros completed medal commissions for two highly regarded Australian research institutes: the Baker ID Heart and Diabetes Institute (show directly above). The medal, says Meszaros, "is an award for a young scientist who has done good work, shows great promise, but cannot yet access major government research funding. It also honours Sir Laurence Muir, who collected the funds for the research grant which goes with the award. The symbolism is that the climbing plant, representing the recipient, has partly filled the trellis and a single tendril has climbed up into the vacant space, representing his/her further promise to fill the empty area. The figure cultivating the plant behind the trellis is Muir. (Bronze, 60 mm, 2015). The other Meszaros commission, for the University of Melbourne Department of Social Work, celebrates the founder of the department, Jocelyn Hyslop, and its 75th anniversary. "The idea is that social work has a basic structure with many different variations and situations. The overriding principle is that one person is helping another," Meszaros said.

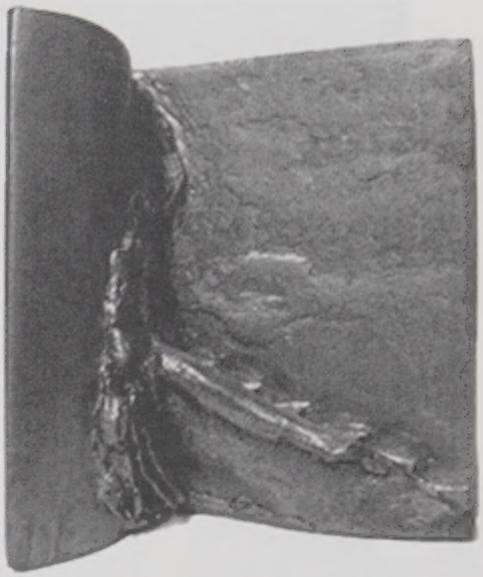
Lyn Thomas
"Lucca, Italy Wedding medal"

Lyn Thomas recently completed a commission to honor a profession that is both blue collar and very elite, the state of Kentucky's top farrier. The image of a farrier at work on an anvil with a nearby forge pays tribute to this demanding work. In terra cotta, with Daniel Smith's Acrylic Iridescent Bronze paint, 11.5 x 12 inches.

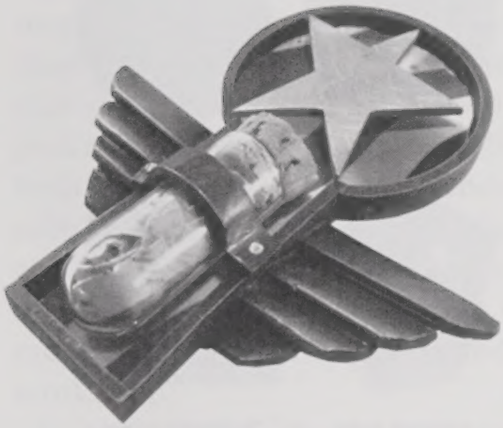
The other work of Thomas is also terra cotta, of similar approximate dimensions, and honors "a lovely Italian woman who lives in Lucca, Italy. It was designed as a wedding gift for her. I delivered it to her home in Italy and stayed a week during the wedding," Thomas writes.

The other medals, shown on the opposite page, were participants in two medal 2015 "medal projects" organized by Prof. Bogoslov Nikolov of Medallic Sculpture Studio Sofia, Bulgaria. Names of the medals are only identifiers that recognize which of the two (of seven medal projects planned for 2015 by Nikolov) projects the AMSA members participated in: "The Golden Apple" and "The Magic Lamp."

RECENT MEDALLIC SCULPTURE EXHIBITED BY AMSA MEMBERS



Mashiko
"The Golden Apple"
1001 Nights exhibit, one of Seven Modern Medal Tales,
Medallic Sculpture Sofia, 2015



James Malone Beach
"The Golden Apple" exhibit

Anne Shaper Pollack
"The Magic Lamp" exhibit, Sofia

Mashiko
"The Magic Lamp"

MEDALS RECOVERED AFTER WAYWARD JOURNEY

Nearly two years after leaving the mint, 20 Artist Proof art medals were finally recovered in August 2015 after a shipping mishap sent the box of medals to the wrong address.

This 2 1/2 " x 4" bronze medal struck at Medalcraft Mint was originally made by Heidi Wastweet for a Chinese medal collectors group and sold exclusively in China. The design is based on a larger relief panel she created in 2006, entitled "Dante, inventing Beatrice."

After receiving the long awaited shipment, the Artist proof medals went on sale for $100 each and were sold out within a week.

TENTH INTERNATIONAL MEDAL PROJECT

SEVEN MODERN MEDAL TALES

1001 Nights

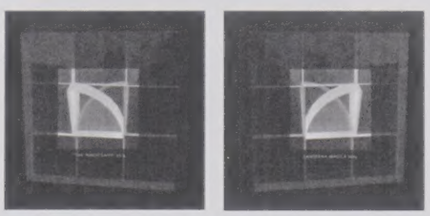
MEDALLIC SCULPTURE STUDIO SOFIA 2015

PROF. BOGOMIL NIKOLOV

The Magic Lamp

Alexandra Russinova, Bulgaria

Andrey Mishin, Russia



Helder Batista, Portugal

Baiba Sime, Latvia/Portugal

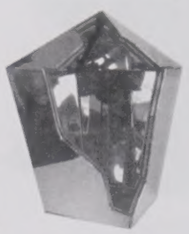
Borislav Tonchev, Bulgaria

Ann Shaper Pollack, USA

Bogomil Nikolov, Bulgaria

Consuelo de la Cuadra, Spain

Mashiko, USA/Japan



Emil Bachiyski, Bulgaria

Bisser Nedyalkov, Bulgaria

Gancho Ganarev, Bulgaria

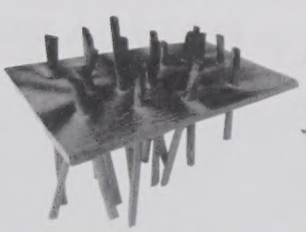
Gyula Péterfia, Hungary

Georgij Postnikov, Russia

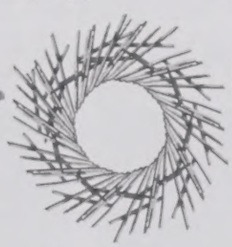
João Duarte, Portugal

Mihaela Kamenova, Bulgaria

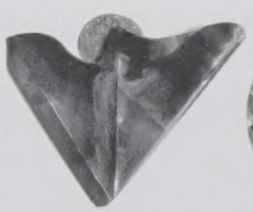
Kaloyan Georgiev, Bulgaria



Ivaylo Ivanov, Bulgaria



Mirena Zlateva, Bulgaria



Panayot Panayotov, Bulgaria

Stevlin Yovchev, Bulgaria

Rada, Bulgaria

Nikoleta Ivanova, Bulgaria

Tetsuji Seta, Japan

Betti Bencheva, Bulgaria

Virág Szabó, Hungary

Sebastian Mikolajczak, Poland

Teodora Draganova, Bulgaria

Thomas Diehn, Germany

Ana Sofia Neves, Portugal

Vitor Santos, Portugal

Andreia Pereira, Portugal

Zaynab Abdul-Razzak IRAQ

EARL "BUD" WERTHEIM

DID YOU KNOW BUD?

Bud Wertheim was an integral part of the renaissance of the medal that began in the U.S. in the 1980s. A medal-making workshop in the heart of Pennsylvania and the founding of AMSA kick-started the rebirth. And Bud was there for both events.

The workshop was hosted by John Cooke, Professor of Sculpture at Penn State. John, who taught medal making to his sculpture students, believed that contemporary US medals needed more spontaneity and freedom of expression than was afforded by the striking process. To this end, John held a workshop in the lost-wax process of producing medals. Sculptors from both the US and Europe attended, working side-by-side to produce directly carved medals. Some of the finest medallic sculptors in the world today emerged from the intensely creative and collaborative atmosphere of that workshop.

In New York City, the buzz was about an upstart group of concerned sculptors, art historians, curators and others in the field of medals and coins who believed that they could change the poor-to-mediocre quality of US medals and coins. Bud was one of more than two dozen individuals who marched up the rickety stairs of Domenico Facci's sculpture studio in Manhattan to join the group and pledge his support.

The organization founded in that loft building became known as AMSA and Bud eventually became its fifth president. But Bud helped the organization in so many different ways - serving as a member of the Board that planned AMSA's educational campaigns, for example. And memorably, as the Treasurer whose tricky job it was to straighten AMSA's tangled tax status with the IRS.

Bud was a man of many talents. He described himself as:"a sculptor by trade, and a puppeteer, amateur radio operator, astronomer, harper, banjo picker and stamp carver ..." as well as a few other avocational pursuits including computer technology. Bud built AMSA's first web site and chatted with members in other parts of the country by e-mail, while many of us still were relatively "web illiterate."

Medallic sculptor, professor, co-founder of AMSA, Bud Wertheim at work.

Busy as he was, Bud helped AMSA thrive when others were "too pressed for time," former AMSA president Ann Pollack recalls. He was the one who picked up the pieces, like producing our newsletter when the editor left due to an emergency, and storing AMSA's bulky travelling display cases in his "nice, dry barn" in upstate New York.

Who was this kind, helpful guy? After serving in the Pacific theater during WWII, Bud graduated from New York University and subsequently did post-grad work at the Grand Chamière and Montmartre academies in Paris. He was awarded the honor of being a Life Member of the Art Students League, taught sculpture and art history, and retired as Professor Emeritus from SUNY Sullivan.

"Bud was generous with his time, his technical abilities and his enthusiasm to help medallists in the U.S. and support them at FIDEM," former AMSA president Jeanne Stevens-Sollman said. AMSA members of the early '80s first became aware of how inventive and technically proficient medal making was in Europe after seeing the catalogue from a FIDEM ex-

Continued

INNOVATOR, TEACHER, ARTIST, FRIEND: BUD WERTHEIM

Continued

hibition in Florence. Afterward, Bud and other AMSA members crossed the ocean to meet the medallic sculptors and participate in FIDEM congresses. FIDEM General Secretary Marie Astrid Pelsdonk recalls that Bud participated in 12 FIDEM congresses starting with Stockholm in 1985 and ending, due to ill health, with Tampere in 2010.

Through FIDEM, Bud made many friends among the world's medallic sculptors and is remembered fondly for bursting into barbershop harmony at FIDEM social events with Ilkka Voionmaa of Finland, Ron Dutton of the U.K. and Tom Gilliland of the U.S. Marie Astrid summarizes her feelings about Bud in a moving memorial on FIDEM's website. "Bud had a lot of talents but beyond these, he was a man with a wonderful sense of humor, gentle, caring and very dear and good friend of mine whom I will miss immensely."

So, what kind of medals this caring man of humor, who had myriad interests and avocations produce? One example is the satirical self-portrait inspired by Pisanello's famous 15th-century portrait medal of a richly attired nobleman. Bud's medal shows him wearing a nobleman's robe and hat and is titled "E. Bud Medalus." Tongue in cheek, Bud explained that his purpose was "to make a relief sculpture of myself as him, sort of ..."

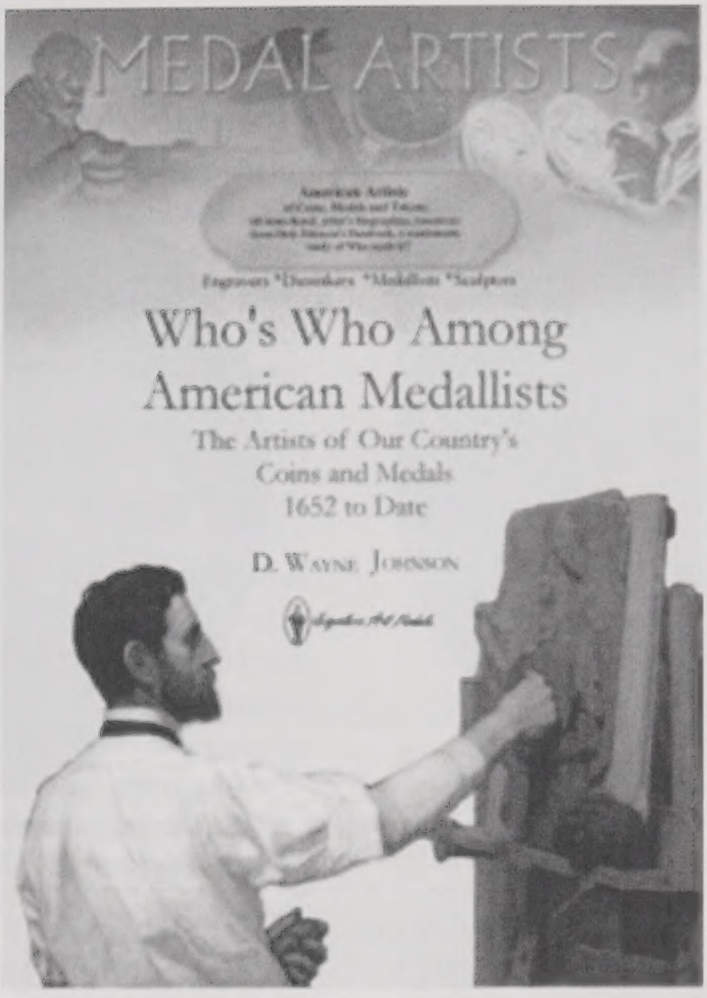
Bud loved sculpting portraits, and the "Harold Demarest Bamboo Rodmaker's Challenge" medal gave him the opportunity to sculpt a portrait on the obverse, and depict his love of fly fishing on the reverse.

Like the medallic sculptors of the past, Bud also commemorated important current events. His medal "Feast or Famine" chronicles the differing fates of those who have money and those who do not. "Escape" was inspired by the struggles of women to survive in oppressive societies.

This farewell to Bud is written in the spirit of thankfulness for all his contributions to AMSA and the world of medals. *- Bev Mazze, Former AMSA president*

Top: Bud Wertheim, left, with Mrs. Marlene Wertheim and 2009 Saltus Award winner Ron Dutton, center, at the 2009 Salton award convocation of the American Numismatic Society. Above: Bud Wertheim's "Bamboo Flyrod Maker's Challenge" medal exhibited at Medialia in 2011.

Highlights from Bud Wertheim's obituary in his local newspaper: "Sculptor, medalist and Renaissance man E. Bud Wertheim, 88, died peacefully at home on June 15, 2015. Bud was the son of Ann (Cohen) and Lew Wertheim ... Initially known for large abstract sheet metal works, Bud's diverse commissions included residential and commercial spaces from office buildings to synagogues ... His work was included in the Empire State Plaza Art Collection and various museums including an appointment as sculptor-in-residence at the Greenville SC Museum Art School. He had recently completed a portrait of Judge Lawrence Cooke which is on permanent exhibit at the Sullivan County (NY) Courthouse. Bud's work evolved into casting in various metals and at the end of his career his designs and commissions were focused on art medals. He received numerous national (AMSA) and international (FIDEM) awards. He taught sculpture at Brooklyn College and retired as Professor Emeritus from SUNY Sullivan ... Bud is survived by his wife of 63 years, Marlene; his daughter, Sheryl Heather; son, Jason Wertheim and wife, Kathleen; brother, Martin Wertheim; grandchildren, Sarah and Ethan Wertheim; and many dear nieces, nephew and cousins."



American Medallists Featured in New Book

Just published! As fresh as the morning's newspaper with your name in a headline .Your biographical entry is included, with your medallic career and achievements acclaimed. Companion to website MEDALATISTS.COM where all your creations are listed. Illustrated – and your new creation photos are welcomed. Get your copy now.

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Daub's Yale Medal given to historian David McCullough in inaugural event

The Yale Club of New York Medal, above, designed and sculpted by Eugene Daub, was presented to David McCullough a recent ceremony in New York City. Below, right, the Yale Club of New York City's image and seal, designed by Howard Pyle, on a bookplate.

The Yale Club of New York City occupies a building constructed in 1915 at 50 Vanderbilt Avenue opposite Grand Central Terminal. Designed by James Gamble Rogers, the Yale Club shares the same architect also responsible for many of the residential colleges, the Sterling Memorial Library at Yale as well as many other important and influential buildings.

In planning the centennial celebrations to take place during 2015, the Club decided to commission a medal to be awarded periodically to a Yale Graduate whose distinguished achievements merited such an award.

The task of realizing this intention was given to the Club's Art-Subcommittee chaired by this author, who met with Mashiko Nakashima to select an artist to whom to give the commission. After an extensive review it was decided to award the commission to the American Numismatic Society's Saltus Award Medal winner Eugene Daub. This began a coast-to-coast exchange of correspondence to determine the images for obverse and reverse.

The choice for the latter was easily established, since it would contain the seal of the Club and a space for the engraving of the name of the recipient. The choice of image for the obverse, however, proved to be more challenging. Although we considered such possibilities as a portrait of Elihu Yale, the founder of the university, or various elements of appropriate sculpture and other decorative elements located throughout the university, it was decided that the medal should have an independent connotation more strongly related to the Club.

The Club's Director of Marketing and Member Services, Jennifer Warpool, then proposed the image used for the Club's bookplate designed by the famous illustrator, Howard Pyle, that showed an allegory of Knowledge. Mr. Daub adapted this image for the obverse of the medal.

On May 2, 2015, at a gala ball in honor of the Centennial of the building, the first example of the medal, struck in pure silver and 76 millimeters (3.0 inches) in diameter, was awarded to the distinguished historian and long-time member of the Yale Club, David McCullough, Yale Class of 1955.

- Stephen K. Scher

Medallic Artists Directory Published

By Dick Johnson

Artists of coins and medals are increasingly being recognized in the fields of art, numismatics and art history. Now, for the first time ever, there is a comprehensive listing of these artists: *Who's Who Among American Medallists,* by D. Wayne Johnson. author of *Monograms of American Coin and Medal Artists.*

The directory is a compendium of brief biographies of 4,137 artists. Both live artists, and those of the past, are included for their work in creating the rare form of relief sculpture, often miniature works of art, in the field of numismatics. Artists – whether engravers, diesinkers, medallists or sculptors – all too often labor in obscurity. Every effort has been made by the compiler to lift that curtain to provide useful biographical data on these unsung heroes for use by authors, catalogers, curators, art historians, others.

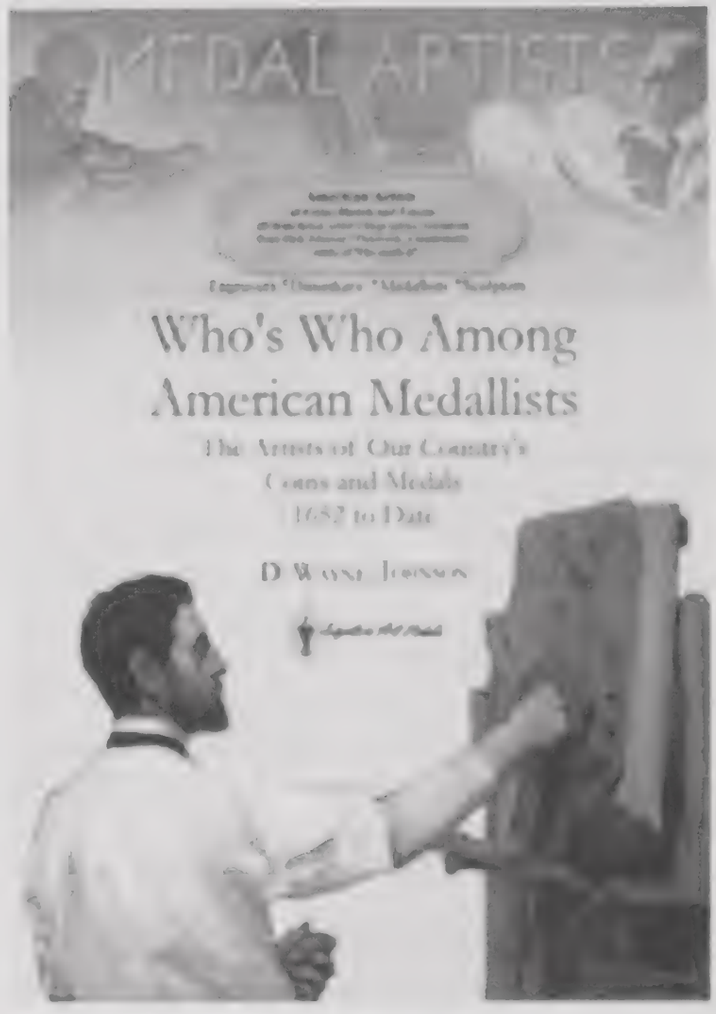
Typically biographical entries in this innovative book include dates of birth and death to place the artist in the correct era in which he worked. A death date also indicates, obviously, when the artist stopped work – any piece issued after this is a restrike or reissue.

Other data includes artists' education, art training, awards, art style and memberships in numismatic and art organizations. This is supplemented with facts about the pieces created by the artist.

While most entries are a paragraph or more in length, Some notable artists are covered extensively. The biographical entry for Victor D. Brenner, creator of the 1909 Lincoln cent plus hundreds of medals, occupies eight and a half pages in length.

Brenner's entry includes a Chronology of the artist's life and work. There are eight such chronologies in the book, all of which the author has written about previously. These include the Lovett family of engravers, mid-19th century medal engraver for the U.S. Mint, Salathiel Ellis and the Weil Brothers, founders of Medallic Art Company, of which the author is currently corporate historian.

All artists of American coins are identified in the book. However for medals, and most all tokens, few were signed – the surest form of documentation. Twenty per cent of the numismatic items issued in the 19th century are signed and included in the book. Eighty percent of those issued in the 20th century are identified and listed.



The 388-page book serves as a companion to MEDALARTISTS,COM., a new online resource featuring biographies – and their numismatic works! – of coin and medal artists. It is planned to have all items illustrated in color. Over 6.000 items are currently illustrated.

An introductory section contains a discussion of Art Styles; the author names seven of these employed by artists across the 350 years from the first coin listed, the Pine Tree Shilling, bearing the date of 1652. The book also contains an extensive 69-page bibliography to aid further research identifying sources and for use as a companion to the website.

The hardcover book is published at $65 postpaid in the U.S. It is available from Signature Art Medals, P.O. Box 920, Groton, Mass 01450. The publisher accepts PayPal, personal checks and credit cards at:signatureartmedals@charter.com

Size: 8½ by 11 inches.

ISBN number: 2370000243398.03

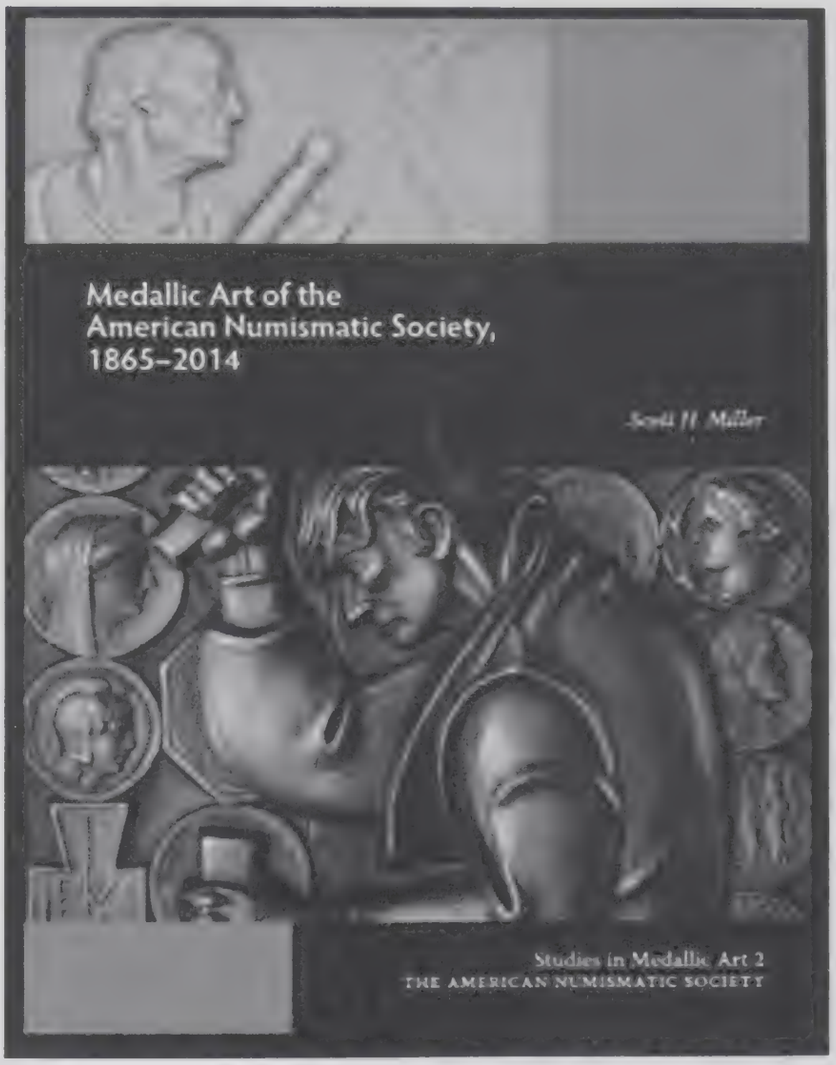
Dewey number: 709.22

BOOK REVIEW:
MEDALLIC ART OF THE ANS, 1865-2014

The American Numismatic Society (ANS) is now in its 157th year of service to the world of numismatics. It is the premier numismatic research institution in the Western Hemisphere and one of the global leaders in the study of coins and medals struck since ancient times.

To many American collectors, the name ANS evokes images of profound research and specialized publications, especially in the field of ancient coins where the Society has long been a recognized world leader. Looking over a complete listing of ANS publications proves demonstrates 150 years of undisputed leadership.

However, as author Scott H. Miller makes clear in his new study and catalogue of medals issued by ANS, the Society has also been an active participant and leader in the ongoing development of the American medal from the era of the Civil War down to our own time. The 60 medal issues Miller cites are an important part of the corpus of U.S. medals thanks to their issuer, the stature of the artists and the events honored.



Brooklyn native Miller has devoted decades to study of British and American medals. A Fellow of ANS, he is a Past President of the New York Numismatic Club (NYNC) and was a founding member of Medal Collectors of America (MCA) in 1998.

His new ANS medal book is the second in the Society's Studies in Medallic Art; the first was David Thomason Alexander's 2010 *American Art Medals, 1909-1995, the Circle of Friends of the Medallion and the Society of Medalists*. The two titles are the leading edge of in-depth research and publication in the field of the American medal.

Medal collecting has lagged far behind since numismatics took fire in the U.S. in the 1850's. Accurate, readable, complete in-depth studies of American medals simply have not existed to encourage and guide interested collectors. This is in dramatic contrast to the nearly microscopic study of such coin as U.S. Large Cents.

ANS was founded just as the discontinuation of the Large Cent and Half Cent gave major stimulus to the birth of numismatic collecting in the U.S. Hundreds of Americans started collecting these coins and many soon branched out into other areas of coinage, as well as to medals and tokens.

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There were many medal enthusiasts at the start. The first medal collectors were heavily influenced by the patriotic impulse that also propelled collecting of U.S. coins. Medals of George Washington attained great popularity and collectors clamored to obtain the many examples of privately produced Washingtoniana that appeared on the eve of the Civil War.

War brought a hiatus to medal issues and to the infant ANS, and as Miller points out, the coming of peace restored life and activity to both. Reactivated under the name American Numismatic and Archaeological Society, ANS was just shaking off its wartime lethargy when the assassination of President Abraham Lincoln galvanized its members and gave birth to its ongoing medal program.

Author Miller defines 60 pieces as ANS medals, beginning with the 1866-1867 Abraham Lincoln Memorial Medal. Each medal is illustrated in full color with Alan Roche's masterful digital images. The artists and sculptors are identified along with each manufacturer, diameter are given in millimeters, listing of metals in which pieces were struck, issue prices and the numbers struck where possible.

The history of each issue is explored in great detail. For instance, Miller's thorough research reveals that the 83 millimeter bronze and tin Lincoln medal was the most complicated of the entire series. In presenting its tangled story, the author demonstrates his skill and determination to uncover the facts, eliminate long-enduring myths and present the full story in convincing and readable style.

The complexities of this first medal are fully explored. The engraver of the dies for this medal was New York's Emil Sigel, whose other known work was limited to Civil War tokens and private merchant's issues. He was one of a large number of German die sinkers working in New York City that were mainly clustered in lower Manhattan.

Sigel was prolific, and among his best-known signed Civil War tokens were cent-sized coppers hailing a cousin, the 1848 German democratic refugee General Franz Sigel as "Hero of Pea Ridge." That was an epic battle in the Western Department whose pivotal importance was muted by its trivial-sounding name.

Creating the dies for a medal of such exceptionally high relief and broad diameter must have been a challenge for a humble token engraver. The heroic height of the Lincoln's bearded, frock-coated bust and the stark flatness of the obverse field have been cited as the causes of almost insuperable difficulties in striking the pieces.

Ripping through the hoary hand-me-down tales traditionally associated with this historic medal, Miller quickly explodes the long-repeated anecdote that the dies broke after only 16 medals were struck, impelling the nimble Sigel to convince the ANS medal committee of the need to cut entirely new dies. The author demonstrates that the breakage only affected the shoulder of the obverse die and proves that all known Lincoln medals were struck from these dies, whether in bronze or softer "block" tin. New dies were made and paid for but were not actually used until 1915 and then only to strike two archival specimens in Lead. ANS learned a costly lesson about engravers, medal-making and accountancy.

The author also explores the history of the reductions of the Lincoln Medal in seven-, 16- and 35mm diameters made in England by J.S. and A.B. Wyon that have long puzzled bewildered collectors. He shows that the minute pencil eraser-sized 7mm medals were uniface with no reverse design in place. After recovering from the stress of the Lincoln medal, ANS contracted with famed die sinker George Hampden Lovett in 1876 to produce its first Membership Medal, a 42mmn design struck in gold, silver and bronze. Its obverse presented an early version of the Society's seal, three oak leaves and three acorns below the Latin motto PARVA NE PEREANT, Let not the Small Things Perish.

Miller's determination to clarify the historical record is seen in his coverage of the 42mm Cleopatra's Needle Medal of 1881. Struck in gold, silver, bronze and white metal, this medal commemorated the placing in New

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York's Central Park of an obelisk of Egyptian Pharaoh Thutmose III that was a gift of the Khedive of Egypt.

Financing the complex task of transatlantic shipment of the multi-ton monolith was William H. Vanderbilt, assisted by two New Yorkers active in the Society, Robert Hewitt Jr. and Algernon Sidney Sullivan. There was a heavy Masonic flavor to this event, which might explain Bauman F. Belden's omission of Cleopatra's Needle from his early listing of ANS medals.

The unique gold example surfaced in Stack's 2012 Americana auction, where it was catalogued by the reviewer, and was purchased on behalf of the Society.

ANS medals began appearing with some regularity in the 1880's, including Swedish sculptor Lea Ahlborn's contributions. She created the 1883 medal for the Centennial of the British Evacuation of New York; 1884 Memorial Medal of ANS President Charles Edward Anthon; and 1890 46mm medal honoring ANS incorporator and scholar Daniel Parish Jr.

The name Tiffany & Co. appears with the 1893 Christopher Columbus Quatercentenary (sic) Medal, which attracted criticism by hailing manufacturer Tiffany on the obverse while ignoring designer James H. Whitehouse and engraver William Walker. This 77mm medal was struck in the wake of the World's Columbian Exposition in Chicago, where a proposed numismatic display had been rejected. It appeared in silver and both "bronze and gold bronze" finishes.

The name of Victor David Brenner appears on six ANS medals, starting with the 50mm medal for the Opening of Saint Luke's Hospital in 1896. A Jewish immigrant from Russian Lithuania, Brenner prepared his earliest medal dies by cutting by eye directly into the die steel, but after study in Paris under Louis Oscar Roty, his later works were created by sculpting large-diameter models for reduction by the Janvier Reducing Machine.

The Saint Luke's medal was also notable for its distinctive portrait of the patriarchal William Augustus Muhlenberg. Miller's choices of illustrations includes a reproduction of an oil portrait of Muhlenberg attributed to F.O.C. Darley and joins a fascinating studio photo of youthful artist Brenner. Photos of presentation cases and publicity shots appear throughout the book, adding substantially to its appeal.

The author unearths some remarkable facts. The 64mm Greater New York or Charter Day Medal of 1898 by Edward Hagaman was struck by Tiffany to mark the consolidation of the five boroughs. This medal was presented in gold to the aged Andrew H. Green, "Father of Greater New York," whom Miller tells us "was murdered by a man who had mistaken him for another elderly gentleman who had stolen the killer's girlfriend."

Consolidation also inspired ANS President Andrew C. Zabriskie's attempt to fold ANS into the New-York Historical Society. This attempt would have obliterated the Society and its work. Its failure thanks to a members' uprising brought forward Archer M. Huntington as the great benefactor and leader of a still-independent ANS.

Brenner went on to create ANS medals and plaquettes honoring Prince Henry of Prussia (brother of Kaiser Wilhelm II), explorer Amerigo Vespucci and Revolutionary naval hero John Paul Jones that are among the most sought-after by modern collectors.

Jules-Ėdouard Roiné is another name that appears in the roster of ANS medalists in the early 1900's. Miller resolves the long-disputed status of his 1908 plaquette honoring Algernon Sidney Sullivan (1826-1887), Indiana-born jurist and philanthropist with deep Virginia connections who spent much of his legal career in New York City.

Sullivan was a beloved figure by young and old especially in the circles of New York's Southern Society and in the legal community. His son George H. Sullivan set up a Memorial Fund in his father's memory to present these plaquettes inserted in hard-cover books each year to five of the most deserving young lawyers who had launched careers in the city.

Reading this eulogistic book today reveals that the honoree was a man of almost messianic greatness and virtue. His son expected ANS to administer this medal program, select

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annual winners and present the medals, a task far beyond the Society's purview. Presenting the issue's complete history has resolved this question and proven the ANS connection.

Miller decided otherwise in the question of the 1910 Actors' Fund Medal, a 69mm piece designed by the great sculptor Chester Beach. Archer M. Huntington commissioned this medal and examples are known with a minute ANS seal in the field below the figure of Tragedy on the obverse.

Medals are also encountered without the seal, leading the cataloguer to conclude that this feature was an accidental addition to the design triggered by Huntington's known interest in the fund. His role with the New Theatre of New York was enough to make its sumptuous 1909 Opening Medal an ANS issue.

Collectors will welcome the coverage of the 1909 Hudson-Fulton Medal, one of the most amazingly common of all American medals. Commemorating Henry Hudson's discoveries of New York harbor and the river named for him and recalling Robert Fulton's first steam-powered voyage to Albany, this issue by Austrian-born artist Emil Fuchs exists in six diameters and five metals from four-inch silver to three-inch gold on down to 1¼ silverplate.

A 1910 plaquette by Belgian medalist Godefroid Devreese for the International Medallic Exhibition hosted by ANS appears with only two each struck in gold and bronze. There is no explanation for the failure to issue more. The obverse shows Columbia standing on clouds with a laurel branch and flag while a nude male with lyre appears to be falling from the sky at left, an uncomfortable design that may simply have turned off the ANS committee.

World War I saw a number of ANS medals honoring Allied leaders and America's role in the struggle. During this era, Adolph A. Weinman created the coveted 1919 J. Sanford Saltus Award Medal, the same year that John Flanagan designed his handsome medal hailing the New York visit of Britain's Prince of Wales, later Duke of Windsor.

The late 1930's and the years 1945-1976 saw release of few ANS medals. The Society's 1958 Centennial Medal by Laura Gardin Fraser stands nearly alone. Its bold design concept was that "Nature created the first dies," and received praise from many observers who overlooked some gaffes.

The late Cornelius C. Vermeule deplored "the ill-proportioned square-faced brute" discovering a split fossil on the obverse and "the twin mountains of muscle bending over their great anvil and huge casting-type dies on the reverse." (*Numismatic Art in America*, Cornelius C. Vermeule, second edition revised by David T. Alexander, Whitman Publishing, 2007, p. 170).

Miller's research shows that ANS medals have appeared in intermittent bursts: nineteenth century, Gay '90's, early 20th century. World War I. The Roaring 20's were busy, while an ongoing sprinkling of Society-related commemoratives and members' medals spanned the decades.

Much of the early 20th century activity must be credited to the active interest and generosity of such member-benefactors as J. Sanford Saltus, whose death in 1922 left an unfilled void. Then too, the Great Depression ("the invisible scar") and Second World War had a numbing effect that lingered on until the 1950's.

The World War II years were a particularly sterile era for Society medals, and only in 1976 was more or less continuous activity resumed with such issues as the city and state Bicentennial medals, Eugene Daub's majestic Statue of Liberty Centennial oval and Marcel Jovine's imposing 125th Anniversary Plaquette of 1983.

Comprised of only 60 medals, the series might be considered relatively brief, yet it contains almost limitless treasures of numismatics, art and history. Rarities abound and there are almost certainly additional discoveries to be made. As author Miller observes, the story of the American Numismatic Society and its medals is not over, but continues into the future.

For more information, or to purchase, see: http://numismatics.org/Store/ANSMedals

KYOTO EXHIBIT IMAGES

From April 13 to 26, 2015 Kyoto's Galerie H2O in conjunction with Medialia featured "Prelude to the Future," an exhibition of Japanese and American Art Medallists. Mashiko organized the show from this side of the ocean. Medallists Marion Held, Marie Jean Lederman and Polly Purvis were lucky enough to have been there. The works by 22 U.S. artists along with 27 Japanese artists were exhibited. The USA artists were: Briggs, Cook, Daub, Everhart, Finke, Fisher, Gilbert, Haiderzad, Held, Hamphill, Kustrup, Lederman, MaloneBeach, Martin, Mashiko, McCleary, Mincheva, Pollack, Purvis, Somogyi, Stevens-Sollman and Szasz.

Above: Marie Jean Lederman, Masaharu Kakitsubo and Marion Held, left to right, at the Gallery IMG exhibition.

At right: Attendees examine some of the medals on exhibit.

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